of old copper coins, and it was not until

close examination that the dealer found

that for a triffe he had come into the possession of the rarest copper coin ever issued

NEW BLOSSOM-HERBERT PIECE

MONTGOMERY AND STONE TO BE SEEN IN "THE RED MILL."

Spectacular Production of "The Prince of India" at the Broadway-"Mizpah" at the Academy-Last Week of Warfield in "The Music Master"-Other Bills.

Montgomery and Stone will be seen at the Knickerbocker Theatre to-morrow evening in "The Red Mill," a musical comedy by Henry Blossom and Victor Herbert. For the last three weeks the new piece bas had innings elsewhere to prepare it for a smooth opening performance here. In fitting the comedians with new rôles Mr. Blossom is said to have taken into first account their peculiar stage personalities. The scene is laid in Holland. The first scene, an exterior, shows the red mill of the tale at the edge of the Holland village of Katwky-am-Zee. A second scene, an interior; gives us a look in at the home of a well to do burgomaster. All the people of the story are Hollanders save Montgomery and Stone, who appear as two young New Yorkers stranded in the lowlands. Their adventures make up the main comic fabric of the piece. Leading the several large choruses of the company, an aggregate of seventy-five, are the following supporting principals: D. L. Don, J. M. Ratliff, Neal McCay, Charles Dox, Edward Begley, Claude Cooper, Ethel Johnson, Allene Crater, Augusta Greenleaf and Julietta Dika.

Klaw & Erlanger's spectacular production of Gen. Lew Wallace's "The Prince of India," dramatized by J. I. C. Clarke, with music by Prof. Horatio Parker of Yale University, will be seen at the Broadway Theatre to-morrow evening. "The Prince of India" is staged in a prologue and five acts with eleven scenes. The oast is a stong one, Emmett Corrigan, the original Sheik Ilderim in "Ben Hur," will play the title rôle. William Farnum, the young heroic actor, will play Prince Macommed. Adelaide Keim will be Princess Irene. Others to appear are Boyd Putnam, Julius McVicker, Harrison Armstrong, W. H. Leyden, Marshall Farnum, Monroe Salisbury, Julie Herne, Adele Davis, Florence Chase, Lucille Fallon, Elsie Smith, Agnes Mark and Jane Bur-

"Mizpah," a new and dramatic historical drama written by Ella Wheeler Wilcox and Luscombe Searelle, an English playwright; from the Old Testament book of Esther, will be produced with much attention to costuming and scenic effects to-morrow evening at the Academy of Music. The company includes Charles Dalton, Frank e, Edward J. Mack, Harry Brennan, Thomas Quinn, Harry MacFayden, F. W. Elliott, Elwyn Eaton, Albert Lang, Elizabeth Kennedy, Lillian Lamson, Mrs. Louise Rial and Gertrude Wolfe.

Fritzi Scheff's last week in New York this season and probably next is announced at the Harlem Opera House for the seven performances of "Mile. Modiste" to begin there Monday. The appearances of the prima donna and the Blossom-Herbert opera mark the farewell week of legitimate attractions at the Harlem Opera House. At the end of her Harlem engagement Miss Scheff takes to the road, after which she goes to London to appear in "Mile. Modiste."

David Warfield's phenomenal run in "The Music Master" at the Bijou comes to an end this week. There will be an extra matinée on Thursday. David Belasco has booked a limited road tour for his star, opening in Boston October 1. Only the largest cities will be visited, and long engagements will be played in each. Next Saturday evening a performance will be the 655th in New be played in each. Next Saturday even-ing's performance will be the 635th in New Tork.

"The Little Cherub," with Hattle Williams as the star, continues to amuse capacity houses at the Criterion. Charles Frohman has secured from Jerome and Schwartz, author and composer of "Bedelia" and "Molly O," their latest song entitled "My Irish Rose," which Miss Williams is to sing.

John Drew in the Pinero play "His House In Order" is rounding out his first month at the Empire. The enthusiasm which followed the production of this play has not abated. John Drew is at his best in the rôle of the ex-diplomat, Hillary Jesson, who helps a persecuted young wife to win the place that rightfully belongs to her in husband's heart and home.

In "John Hudson's Wife" Hilda Spong and an excellent company have scored success at Weber's and are playing to

The Astor Theatre is open at last, and Annie Russell in "A Midsummer Night's Dream' is giving the new playhouse a good sendoff. "My Lady's Maid," an imported English

musical piece, is playing to good houses at the Casino. In the cast are Joseph Coyne, Madge Crichton, Elsa Ryan and Delia Mason.

Henry Arthur Jones's "The Hypocrites" has settled down for a long run at the Hudson Theatre.

William H. Crane begins his last two weeks in the Sutro play "The Price of Money" at the Garrick Theatre.

Blanche Bates continues to delight large audiences by her artistic work in "The Girl of the Golden West" at the Belasco.

At the Lyric Theatre to-morrow evening Bertha Kalich will begin the third week of her New York engagement in "The Kreut-zer Sonata." This play has served to reveal Mme. Kalich at her best. The supporting

"The Tourists," at the Majestic, with Richard Golden, Julia Sanderson, Alfred Hickman and Vera Michelena is having a successful run. The return of Alfred Hickman to the cast has added immensely to the comedy feature of the piece.

New Fields and his cast of stars enter their fourth week with "About Town" at the Herald Square. The piece has been

nged somewhat and has gained steadily "His Honor the Mayor" is in its last

week at Wallack's. A new song, "Anastasia Brady," sung by Nella Webb, with a dance by Harry Kelly, has caught on strongly. There will be a popular price matinée on Wednesday.

"Clothes," the new Hopwood-Pollock play, with Grace George as the star, is keeping the Manhattan Theatre full. Miss George is doing the best work of her career and she is admirably supported by Frank Worthing, Robert Haines, Anne Sutherland, Jennie Eustace and Dorothy Revelle.

Business at the Hippodrome has increased enormously. Miss Rose Wentworth in an attractive equestrian act is a newcomer The Uessens in head balancing feats, the Merkel Sisters in particularly graceful acrobatic stunts, Mile. Allarty and her trained camels, the Althoffs in a daring equestrian act, the droll antics of Marceline, the clown, and the sensational ride on motor sycles in midair of the Tom Davies Trio have all met with popular approval.

Marie Cahill enters on the fifth week of her engagement at Daly's Theatre in "Marry-ing Mary." It has only two weeks more before going on tour.

Henry W. Savage, who has delayed open-

ing the Garden Theatre until "The Stolen Story" could finish its Chicago run, has fixed on Tuesday, October 2, as the date for introducing to New York this widely talked about play on American newspaper life. The Garden Theatre box office will open next Thursday.

Harry Bulger closes his New York en gagement as a star in "The Man From Now! with one more week at the New Amsterdam The cast remains unchanged, including pretty fallie Fisher with her tuneful "Music Maids" song and winsome Helen Hale with her football specialty.

Rose Stahl's characterization of the chorus girl in James Forbes's comedy "The Chorus Lady" continues to attract capacity audiences at the Savoy Theatre.

"The Lion and the Mouse" will reach its four hundredth performance at the Lyceum Theatre on Tuesday, October 30. The oc-casion will be marked by the distribution

Ellis Jeffreys continues to delight the

audiences at the Liberty Theatre in "The Dear Unfair Sex." Miss Jeffreys's capacity for sincere and artistic effect in a trying rôle has won her the appreciation and ee "Mrs. Wiggs of the Cabbage Patch" is

performance. It has two weeks more to The Hackett Theatre will be dark this week. Stanley Dark's "Man and His Angel" has been taken off and a new play is

filling the big New York Theatre at every

The stock company at Keith & Proctor's 125th Street Theatre will offer this week "The Girl I Left Behind Me," the stirring military play by David Belasco and Frank-lin Fyles.

James J. Corbett and company in a melodrama styled "The Burglar and the Lady" is the week's offering at the American. The play is the work of Langdon McCormick. Corbett will be seen in the part of Raffles.

"Home Folks." by C. T. Dazev. who wrote "In Old Kentucky," will be at the Fourteenth Street Theatre.

George Ade's "Just Out of College," with Joseph Wheelock, Jr., as the star, is the offering at the Grand Opera House.

The West End Theatre will have Billy B. Van in "The New Errand Boy.

"The Girl and the Gambler," with Florence Bindley in the principal rôle, is the attraction at the Yorkville.

At the New Star will be "The Way of the

Transgressor," in which it is announced that dogs are the heroes. Charles E. Blaney's new military drama, "Wild Nell, the Child of the Regiment," will be at the Thalia.

Williams and Walker move from

Yorkville to the Metropolis Theatre. Theodore Kremer's thriller, "A Race for Life," will be at Dixon's Third-Avenue Theatre.

The Park Theatre at 130th street and Third avenue will open to-morrow as a popular price combination house. The theatre has formerly been devoted to vaude-ville. Oscar Dane in "Dr. Jekyll and Mr. Hyde" will be the opening attraction.

VAUDEVILLE BILLS.

Changes at the Continuous Houses-The Week's Burlesques.

The bill at Keith & Proctor's Union Square Theatre this week is headed by Col. Gaston Bordeverry, the expert rifle Toby Claude is an extra attraction. and others to appear are the Willis family, Leo Tong Poo, Dan Lewis, Monroe, Mack and Lawrence and Kennedy and Hollis.

The Boston Fadettes remain as the feature at Keith & Proctor's Twenty-third Street Theatre. Max .Witt's Four Singing Colleens will form a special feature of the bill Others on the bill are Julian Rose, the Hebrew character delineator; Louis Simon and Grace Gardner in a new version of their laughing success, "The New Coachman"; Avery and Hart, the Sleedes and Borani and Nevarre.

The programme for Keith & Proctor's Fifty-eighth Street Theatre include Carleton Macy and Maude Edna Hall, who will be seen in the comedietta. "The Magnie and the Jay"; the Rossow Midgets, "That Quartette," consisting of Sylvester, Jones, Pringle and Merrell; Mathews and Ashley, Bailey and Austin, Rooney Sisters, Al

Carleton and Alinei and monkey The Fays head the bill at the Colonial Theatre this week. John C. Rice and Sally Cohen will present their one act comedy skit, "All the World Loves a Lover," and others on the strong bill include Edwin Stevens, Will H. Murphy and Blanche Nichols. The Rose de Haven Septette, Chris Richards, Herbert's Dogs and Lydia and

At the Alhambra the bill will be headed by Arthur Prince, who will introduce an entirely new line of ventriloquial work. The list also contains Joe Welch, Stuart Barnes, the Immensaphone, a musical novelty; Mile. Marquis and her trained ponies, Cook and Stevens, and Nettie Vesta. As an extra feature Manager Williams has retained Fred Karno's comedy company of fifteen players, who will present an en-tirely new pantomimic comedy, entitled

The Jail Birds." At Hammerstein's will be Clayton White and Marie Stuart in a one act skit, "Dicky," Della Fox in new songs, Harry Gilfoil as Baron Sands," the Cottrell-Powell troupe, another of last season's Hippodrome sensa-tions, A. O. Duncan, ventriloquist, Kennedy and Rooney, singers and dancers, and

The bill at Tony Pastor's includes Gracie Emmett, in a new German comedy sketch, Miss Estelle Wordette & Co., J. Aldrich Libby and Kathryn Trayer, the Three Famous Nudes, Howard and Linder and the Three Jacksons.

The Washington Society Girls will be the attraction at the Dewey.

Hurtig & Seamon's will have the Gay Morning Glories.

At the Gotham the New Century Girls is the week's offering.

Cinematograph views of balloon racing are to be seen at the Eden Musée. The Rentz-Santley Company is announced for the Murray Hill.

Huber's Museum is featuring Enoch, the

Ted Marks opens his Sunday concert eason at the American Theatre to-day with two performances.

Crossing the Line.

From the Youth's C-mpanion. One of the mest persistent of popular fallacies is the belief in the "line storm," or great gale which always appears on or

oldest inhabitant recounts the equinoctial sales of the past, and among the people in general there is a deep rooted belief that the line which separates summer from autumn is crossed by the sun only after a struggle and with throat the effect of which reaches even this far a pay planet.

OUR FIFTEEN RAREST COINS.

THE NEW YORK DOUBLOON PUT IN FIRST PLACE.

mous Dollar of 1804 Only Fourth on the List of Varieties-Cents Worth \$1,000

or So Apiece-The Only Metal Piece Coined by Confederate Government. Dealers say that the fifteen rarest

american coins are easily worth a total of \$16.000. Here are the fifteen: First may be placed the New York doubloon, coined in this city in 1787 by Ephraim

Brasher, a jeweller. This coin has a record price of only \$505, but many experts regard it as the scarcest of all the American issues, and believe that if one were offered for sale to-day it would bring \$3,000 and perhaps

Only five of these coins are definitely known, one being in the cabinet of coins in the Philadelphia Mint and the rest in private collections. The doubloon is the only gold coin of American coinage struck prior to the opening of the United States Mint in 1795.

The doubloon shows in the foreground the sun rising beneath a range of mountains, the sea at their foot. Beneath is the word "Brasher," while encircling the whole device is the inscription "Nova Eboraca Columbia Excelsior." The reverse bes an eagle, on his breast bearing a United States shield, which is surstamped by a punch "E. B." Thirteen stars are above

In the right talon is held an olive branch, while in the left is a bunch of arrows. A wreath of olive leaves encircles the central device, around this being the motto "Unum E Pluribus." The coin weighs 411% grains, and its intrinsic value is about the same as that of the Spanish doubloon, \$18.

The next most valuable coins are the half eagles dated 1815 and 1822, which are worth respectively \$2,000 and \$2,165. The 1804 dollar, which is fourth on the list, has a record price of \$2,000. It is so

well known that it hardly requires de-The fifth coin is the Washington cent of 1791, struck in gold One thousand dollars

is a low estimate of its value. The cent was a pattern submitted for adoption by the United States Government at the beginning of operations of the Mint. The design was not accepted, but one specimen was struck in gold; that is, so far as known, only one was struck, though there may be others laid away and forgotten; and this coin now ranks among the great rarities.

On the obverse is a bust of Washington surrounded by the words, "Washington

President." Below is the date, "1791." On the reverse is a large eagle with outstretched wings, bearing upon its breast a United States shield, with a number of arrows in the right talon and a sprig of olive in the left. At the top of the coin, between the expanded wings of the eagle which fill almost the entire field, are the vords "One Cent."

Ranking with this coin in point of rarity is the Washington half dollar of 1792, struck in gold. This is supposed to have been struck as a compliment to George Washington and to have been carried by him as a pocket piece, as it shows some signs of wear. It sold for \$500 in 1875.

It shows the bust of Washington in military uniform on the obverse. The inscription reads "Washington President," the

date, "1792," below. On the reverse is a rather small eagle with expanded wings. Around the whole device is "United States of America." Between the points of the wings are thirteen stars. One thousand dollars is a conservative estimate of the value of this coin,

but it is practically unobtainable. The Nova Cons in the list of great American rarities, with the 1,000 mill pieces ranking seventh; the 500 mill pieces eighth and the 100 mill pieces ninth. These three coins, which are dated 1783, were sold in a set some years ago for \$1.350, but would bring very much more

They were all struck in pure silver, being the forerunners of our fifty, twenty-five and ten cent pieces. It is supposed that they were designed by Gouverneur Morris of New York and originally coined as pattern pieces for a new United States coinage. They were found in the desk of Charles Thompson, first secretary of Congress, after his death.

The first two coins are known as the mark and the quint. The design of all three pieces is similar, showing an eye in the centre of thirteen points, these points intersecting a circle of thirteen stars. The legend is "Nova-Constellatio."

The reverse shows a wreath enclosing the letters "U. S.," and the mark has "1,000" in the centre of the wreath. The quint has a similar reverse with the exception that in the centre is "500," while the ten cent piece has "100."

Many Nova Constellatio cents were coined and circulated, and they are very plentiful and not highly valued. There is in existence one other specimen

of the quint, with an obverse somewhat different from the one just described, which is worth every bit as much.

The Massachusetts Good Samaritan shilling, credited to New England, is well up in the list of our most valuable coins, the only specimen known having brought \$650. This shows the Good Samaritan attending a fallen traveller by the roadside, a horse and tree in the background. There is the inscription "Masachysets." The reverse has "1652 XII.," within a circle of dots, and

"In New England Ano." The Lord Baltimore penny is worth \$550. This is the only coin of the denomination of the series of pieces struck by Cecil Calvert in the seventeenth century for Marylanders, and it came very near getting him into trouble, for on account of this issue he was summoned to appear before the Council in London to answer the charge of usurping the royal prerogative in issuing

colonial money. The other denominations were the shilling; sixpence and groat, or fourpence. The latter three denominations are worth from

\$30 to \$50 each The reverse of the penny shows a ducal coronet on which, standing upright, are two masts, each bearing a flying pennant. The legend is "Denarivm Terre-Mariæ." The obverse shows the bust of Lord Baltimore in profile, slightly draped, facing to the left. Around this is the inscription

"Cæcilvs Dns. Terre-Mariæ, &c." While this penny has a record price of \$550, still it is probable that it would bring more than \$1,000 if offered for sale. This one specimen originally came from England and was sold at the auction of the Mickley collection in Philadelphia for \$370. At a subsequent sale it brought \$550.

Twelfth in the list comes the Washington New Jersey cent, which has a record price of \$610, but is easily worth more than \$1,000. It is unique. It shows the words "Gen. Washington" around the bust of the patriot. On the reverse is the shield always borne by the New Jersey cents, surrounded by the motto "E Pluribus Unum."

This coin was originally sold for a few

its to a Philadelphia dealer among a lot

in this country.

The Continental Currency dollar should rank next. This was the first silver coin struck by authority of the Colonial Government: On the obverse it bears the Franklin motto "Mind Your Business" and the word 'Fugio." The device shows the rays of the sun shining upon a sun dial.

Around the central device are the words "Continental Currency." On the reverse are thirteen connected links, in each one of which is the name of one of the original thirteen Colonies.

This coin is very similar in pattern to the Fugio cents of the same year, which were also authorized by the United Colonies. A specimen of the Continental dollar is now worth \$500.

A New York cent struck in 1787 follows. This shows an Indian holding a tomahawk in his right hand, a bow in his left, while on his back is a quiver. Around this is the inscription "Liber Natus Libertatem De-

On the reverse are the arms of the State of New York. An oval shield bears the sun rising behind a range of mountains, the sea in the foreground. At the right of the shield stands Justice with scales and sword, at the left is Liberty with a staff.

An eagle stands above upon a globe with outstretched wings. The inscription is "Excelsior." The coin is worth in the neighborhood of \$500. The Confederate half dollar winds up the list of fifteen rarities. Of these there are

only four known. The record price for this coin is \$870. These were the only pieces of metallic currency struck by authority of the Confederate Government. When the Confederates seized the New Orleans Mint in 1861 they at once laid plans for a distinct coinage. Dies were made for

a fifty cent piece. For some reason the dies were not suitable for the regular coinage press, so four pieces were struck on an old The obverse is the same as that of the regular United States half dollar of the year 1861, but the reverse shows a Liberty

cap, underneath being a beehive. This is

surrounded by the inscription "Confederate

States of America." THE YOUNG MAN WHO KNEW. Information About Skim Milk and Red

Trimmed Chicken Yards. "I feel as though I'd been attending a summer school or university extension course," said a New York woman as she sank into the nearest piazza chair of a Catskill hotel and looked after the retreating carriage from which she had just alighted. "If ever there is a chair of general information created at any college the young man who brought me up here just now should have it.

"In the first place, we'd scarcely started when we passed a huge wagon piled with burlap bags, each containing what seemed like a mammoth cream cheese. It smelled just for all the world like one enormous

delicatessen shop. I said:
"Oh, is that the way you make cream cheese up here in those great blocks, and then send it down to the city to be cut up in little squares and wrapped in tin foil?'

"'Tisn't cheese, it's casein, skimmed milk, you know. What they make piano keys and buttons out of.' was his reply. 'Buttons made of milk?' I repeated, in

astonishment. "Well, at that he began such a volley information that I can't remember half he said. He told me how they separated the cream for butter at the creameries and then extracted the casein from the skim milk. "It seems the curd is pressed and baked

and dried and powdered until it becomes perfectly white and odorless. It's almost like celluloid, only not inflammable. "He said it was used for all sorts of things. like playing cards, expensive paper and pen

holders. Finally, as a sort of dismissal of the entire subject, he said: 'Why, it's practically on the same principle as making knife handles, combs

and things out of blood.' 'Blood?' I repeated. " 'Oh, yes,' he continued, in the most matter of fact tone. 'Lots of blood at all the big slaughter houses, you know. They'd be sure to find some use for that. It takes

a fine polish and is solid and durable." "Just as I was getting over the shock of this disclosure, I again noticed the delicatessen odor. This time there was no wagon in sight, but over in the field was what looked like a pond of milk.

" 'Whatever is that?' I inquired. " 'Skim milk-oversupply. Neighbors don't like it, but the creamery's got to get rid of it somehow, so they pump it over into that hollow in the field. Doesn't smell very good,' and at this he whipped up his horses and tried to leave the pond of skimmed milk in the distance as soon as

"I settled back for a moment, waiting to see what would come next. "In a few moments we came to severa prosperous looking farms. In every chicken

yard and here and there on the grounds adjoining the houses were thrown bright red blankets; in one place an old scarlet shawl and perhaps further on an antiquated red portiere. 'What are all the red things for?' I in-

quired. "'Hawks,' he replied sententiously. 'A hawk'll never touch a chicken if there's anything red around, Thought every-

body knew that.' "I felt rebuked and kept silent for some

"We'd gone quite a distance when I suddenly looked down on my lap and was dismayed to find that my fountain pen, which always carry in my handbag, had evidently begun to leak and the ink was gently oozing through the seam in the leather.

"What shall I do?' I exclaimed as I showed him the generous black spot right on the front of my light skirt. "'Ink's easy enough to get out,' he said in the most unconcerned manner. 'I'll

stop at the next house we come to and get some salt.' "'Salt?' I repeated. "'Well, any absorbent's good, but most of them'll leave a grease spot. Salt's the

"He reined up at the next house and

held the horses while he went in. Soon he reappeared with a handful of salt done he reappeared with a handful of salt done up in a piece of heavy brown paper.

"Putting a piece of the paper under the cloth, he covered the ink spot on both sides with the salt and rubbed it vigorously, blowing away the top layer every few moments and putting on fresh salt. As you see, it hardly shows at all now and he assured me just now when he drove away that by putting salt under the spot and over it, letting it remain that way for an hour or so and then finishing the treatment with another thorough rubbing, not a trace of the ink stain would remain."

From the London Tribune

At the commencement of the business at High-gate Police Court Sir Francis Cory Wright called attention to the fact that "The Book" upon which witnesses were to be sworn in future had celluloid washable covers. He thought every one would agree that a desirable improvement had been effected. On the cover are the arms of the county of Middlesex. It will be the duty of the usher of

THE YAP HEARS OF THE STRAIGHT FLUSH

And Sees Billy Bixby's Gun-Whereupon He Passes Up Fours and His Hat.

"They is a heap o' different idees about what makes a man to be most admired," said old man Greenhut, chewing thoughtfully on the end of a cigar butt. "Some admires stren'th, an' some considers a slick tongue to be the almightiest properest attribute o' mankind. What one dog'll eat another dog'll sniff at 'n' leave. 'Pears like there ain't no identical way o' tellin' what the reel standard o' admiration had ought for to be.

"Stands to reason everybody has his own idee, when he's got brains enough for to frame up idees about anythin'. But if a man winds his head up reg'lar every night, so's 'tit goes steady all the time, he's tol'able certain for to have idees of his own, even if they hain't al'ays c'rect.

"My notion is, 't next to a first class fightin' man the noblest work o' God is a feller 't keeps hisself level headed, no matter what's goin' on. 'Pears like you can't rattle 'em nohow. I knowed a man oncet that was blowed up into a dynamite explosion, somepin' like a mile an' a half in the air, an' when he started back, havin' gone as fur as he was sent, he seen he was goin' to land in the river. Not bein' much of a swimmer, he took off his clo'es an' when he got as fur as his shoes, havin' shucked off everythin' else, he had trouble with the strings, so to save time he took out his jackknife an' cut 'em. Stands to reason he wouldn't 'a' thought o' that, thouten he'd been tol'able cool headed."

"Sounds like your friend was lyin' some, said Joe Bassett. "If he'd shucked off all his clo'es, where'd he git the knife?"

"Does 'pear some p'cooliar," said old man Greenhut, after thinking a moment; "but don't you see, Joe, 't his cloe's must 'a' been fallin' right 'long side of him. Likely he reached out an' got his breeches an' felt in the pocket. Couldn't 'a' did it no other way's I see.

"But that's neither here nor there. What I was savin' was 't the ideel citizen is him that don't never get rattled, no matter what happens. There was a feller named Billy Bixby 't come here f'm Vicksburg some years ago 't 'peared like he were gifted thataway, an' built up quite some of a reppytation 'fore it was saw 't he c'd be scared same as any other man.

"The way he come ashore was remarkable, an' more'n likely 'twas that 't give him some repute to start with. It were the time the Belle 'o the Bayous blowed up, here by the levee, just as she was tyin

"Well, Billy Bixby, he were standin' on the upper deck, havin' took passage f'r Memphis, an' not takin' no special interest into none o' the stoppin' places.

"Next thing he knowed, he was bustin' through the hotel window, head fust, an' landin' all in a heap up against the bar. There was a Dutchman, name o' Mark Bottleheimer, was takin' a drink at the time, an' Bixby got mingled up with Bottleheimer's legs, somehow, so't Bottleheimer spilled his whiskey. Bein' hasty like, same as a good many Dutchmen is, he wanted

"But Billy Bixby says no, he won't fight. 'More 'n that,' says he, 'I didn't have no intention o' comin' ashore here, an' I won't pay f'r no window glass. I wouldn't 'a' broke it if you hadn't shoved it in the way. Spillin' whiskey 's different. I hain't no 'bjections to standin' treat if that's agreeable, bein' as I feel some need of a drink my ownself." "So they told him that was agreeable

an' he got up an' treated. he reckoned he'd go an' see where the boat was. He had a bunch o' niggers aboard he was reck'nin' on sellin' up to Memphis. When they found there wa'n't no boat nor no niggers he said he reckoned he mought as well stay here as to leave. That's how Billy Bixby come to be a citizen o' Napoleon, which was Arkansas City afore the war. He sure did make it some wakeful 'round town up to the time he

"It was playin' poker 't 'peared to be his strong holt. I reckon there wa'n't never a time 't this here town didn't have the best brand o'poker 't there was along the river, but Billy Bixby sure did teach the boys things they never knowed till he come. One thing, they played nothin' but straight poker then. There wa'n't no draw an' it were mostly a question o' bluff. But he showed 'em stud poker, an' the hull town went mad over it f'r a spell. I hain't no 'bjections to stud poker 'xcept it's gamblin', but then straight poker is gamblin', too, Hit was on'y when the draw was interjuced inter the game 't it

become a science instead of a vice. "This here Billy Bixby were a born gambler. 'Peared like he must 'a' been orung up with a proper regard f'r the Scripture, f'r he uster tell how his old man had impressed it on his mind with a hoss whip 't King Solomon told the truth when

he said, 'Him as deals with a slack hand gits poor.' hold a slack hand frequent when he was dealin' the cards hisself. But the real moral excellence o' th' man showed up when it come to a bluff. When he'd sure made up his mind to get away with a pot. it didn't 'pear to make no diff'rence whatsomever whether t'other man had the best hand or not. The pot went where Billy Bixby had settled f'r to have it go.



WHAT is the difference between a good and a bad cocktail?

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Just strain through cracked ice and serve. Seven varieties; each one delicious-of all good grocers and dealers. G. F. HEUBLEIN & BRO.



into my back room 't maybe had some to do with establishin' the reppytation of Arkan- up the corner of his buried card mighty sas City. There was three or four citizens had begin to set up an' take notice o' the chances there was in cards, bein' as they had a leader like in Billy Bixby, an' there was some few yaps had fell into the game accidental an' had been helped home to tell what Arkansas City was gettin' to be. Jim Hopper was one on 'em, an' I will say f'r Hopper 't while he wa'n't strong on poker sense, he were al'ays ready to stand by when Bixby 'peared to be liable for to need

"Well, there were a yap f'm Cape Girardeau blowed in here the day afore, 'n' he'd did some talkin' o' the superior poker 't was played up his way. The boys didn't pear to mind that none, but when he went on to say 't there wa'n't nobody f'm outside could come to Cape Girardeau 'n get away with one pot in seven Billy Bixby he got some het up, 'n' he said, "Pears like this here Cape Girardeau mought be some of a place. Pity they don't ontie one or two o' them players now an' again an' let 'em get out an' see how poker is played where she lives.'

"So the yap-he called hisself Gus Heppiton-he says he plays some an' there ain't no strings on him. So Billy Bixby he says, 'That the on'y hat you got?' An' the yap says 'Yes,' kind o' wonderin'.

"'Well,' says Billy Bixby, 'I ain't got but one myself, an' that's on my head now I'll tell you what I'll do. I'll play you seven hands o' stud poker an' I'll bet my hat agin yourn 't you won't win none on 'em. If you lose you ain't for to get no other hat till you get home.' "'Peared like the yap was game, an' he

says done, so they played that night. Billy Bixby he dealt first off, an' they both got their buried cards, an' Heppiton got a queen an' Billy Bixby a seven. "Heppiton bet ten dollars, an' Bixby seen it. Then he dealt another queen an'

another seven, an' Heppiton bet twenty-

five, an' Billy Bixby raised him a hundred. Looked like he'd got the third seven buried, an' when Heppiton 'd studied a spell he "Then he dealt, an' Billy Bixby's first showin' card was a eight an' Heppiton's was a six. Billy Bixby bet ten an' Hep-

other six. He bets fifty, an' Billy Bixby makes it a hundred, an' the yap studies "Bimeby he says, Maybe you mought

piton seen it, an' dealt. Next turn Billy

Bixby gets a ace an' Heppiton catches an-

have a pair o' aces an' maybe you moughtn't,' an' he seen the raise. Then Billy Bixby gets a four an' Heppiton gets a king. Then he bets a hundred an' it's up to Billy Bixby to study, bein' as Heppiton was liable for to have kings up, but he seen it an' they took their last

cards. Billy Bixby's were a ace an' Heppiton's were a jack. Well, Billy Bixby he bet ten dollars, an' Heppiton saw. So Billy Bixby dealt again an' there wa'n't no struggle. He catched a pair o' jacks on his first two showin' eards, an' Heppiton catched a ten an'

eight. "Next hand come to a showdown, f'r Heppiton had eights back to back an' Billy Bixby had a queen turned an' a ten showin'. He bet ten an' Heppiton slipped his chancet. Havin' his pair pat he didn't back 'em quick enough. Only just seen the bet. Next turn Billy Bixby gets another ten an' Heppiton gets a jack. Billy Bixby bets a hundred an' the yap studies a long time. Then he says he'll take a chance, an' he deals another turn, gettin' another jack, an' Billy Bixby gettin' a ace. They was both studyin' by this time, an' Billy Bixby passes the bet, just to see what Heppiton 'd do. So Heppiton bets a hundred on his two pairs, an' Billy Bixby sees it, an' they get their last cards.

"Billy Bixby's is a queen an' Heppiton's is a four spot. Him havin' the high hand showin' he bets another hundred an' Billy Bixby calls, winnin' the pot, o' course. "That made four deals 'thouten the

yap takin' a pot, an' two more deals comin'

to Billy Bixby to the yap's one. Cape Girardeau hats 'peared to be waverin' in the breeze. "Heppiton didn't have no show at al in the next deal, Billy Bixby catchin' three nines in sight, with Heppiton showin' a queen, eight an' tray, so they didn't get no last cards, but when Heppiton dealt there was some of a struggle. 'Pears he got a ace o' spades buried an' a king showin' ag'in Billy Bixby's sevens back to back. He bet, an' Billy Bixby raised, an' he stayed. Then Billy Bixby caught a six an' bet fifty

on his two sevens, an' Heppiton stayed with a nine o' spades. "Then Billy Bixby caught another six an' Heppiton another spade. So Billy Bixby, he seen plain enough what Heppiton 'd be lookin' for, an' he says: 'I sure hain't no 'bjections to your drawin' f'r that flush, but I c'n make it some 'xpensive. It'll cost you five hundred.' O' course if the yap had understood the p'centage o' the game he wouldn't never have paid no such money to draw f'r a flush when there was only about seven hundred in the pot, but he were game enough, an'

he put up. "Then on the last turn he caught his fifth spade all right an' Billy Bixby got a seven, an' bet a thousand dollars, which was good judgment, f'r it looked like it was a bluff. If he'd bet less, likely the yap 'd 'a' give him credit f'r a full, but as 'twas, he called, an' o' course lost, an' it come to the last deal, Billy Bixby havin'

"Nobody never know'd what the buried cards was that time, but Eeppiton had a deuce showin' an' Billy Bixby a seven. He bet ten an' Heppiton stayed. Next cards was another deuce an' a eight, an' Heppiton put up twenty-five on his pair o' deuces, so Billy Bixby he stayed. 'A pair o' deuces ain't much to beat,' he says careless like.

"Then Heppiton he catched a third deuce bet a hundred dollars. Billy Bixby

"I call to mind one game as was played | catched a nine, makin' a seven, eight, nine showin' an' all on 'em hearts. He turned careful, an' looked at it f'r some time afore he spoke. Then he says: 'Well, I mought beat three of a kind yet. I reckon I'll go you.' An' he puts up his hundred.

Well, the next turn give Heppiton the other deuce an' Billy Bixby the ten o' hearts Then Heppiton, he laughed, and he says 'Pears like t'ain't no use for to go any further. You can't beat four of a kind an' he starts to rake the pot. "But Billy Bixby, he says: 'Hold on minute. You can't take no pot off'n thi

table 'thouten you make a bet.' "An' the yap says: 'Excuse me. O' course you're right, under the rules,' an' he throw in a white chip an' starts to rake the po "But Billy Bixby says again: 'Hold on

stranger. That pot ain't yourn, not yet I raise you just \$3,000,' an' he put up the money. "Then the yap looked at him, sort o' wild an' he says: 'Be you plumb crazy? I've got four of a kind. You can't beat fours.'

"But Billy Bixby says: 'I'm just betting you \$3,000 I've got a straight flush, an' straight flush beats fours. . Maybe you hain't learned that, up to Cape Girardeau? " 'We sure hain't,' said Heppiton. 'Who ever heerd of a straight flush?' Straights wa'n't played universal, them days, an' l

reckon he didn't quite understand. He learned about 'em some soon, though. 'Well,' said Billy Bixby, 'we've heard of 'em down this way, even if we don't get 'em frequent. I reckon you don't les us country men come into Cape Girardeau 'n' tell you how to play poker. Similar we don't allow yaps to give us no instructions here in Arkansas City. In reel poker a straight flush beats fours, do you savvy

An' this is reel poker.' "While he was talkin' he'd took out hi gun, sort o' careless like, an' sat lookin' at it with one eye an' watchin' the yap close with 'tother. 'N' just then I noticed 't Jim Hopper had moved 'round toward Heppiton's right hand an' stood there, sort o' p'pared, fingerin' his own weepon, though

he hadn't drawed it. "That was what I was tellin' you all about Billy Bixby. 'Peared like he was al'ays ready f'r a emergency, an' it sure did look like this here Heppiton 'd give rise to a

emergency some sudden. But he wa'n't a born fool if he were a vap. He seen the situation, an' gettin' up he says: 'You uns o'n have my hat, 'n' I reckon' maybe by the time I get through goin' bareheaded I may have sense enough not to play poker so fur f'm home.'"

THINKING TOO MUCH. Danger of Overexertion of the Brain Pointed Out by a Specialist.

From the Washington Star The brain is man's most faithful friend and would be man's best companion if he understood it better," said a prominent specialist. "I use the word brain to comprehend what

we term the mind and the process of think-

ing, and not as a physical object or a medium

which directs our actions or through which

we, or the animate spirit, directs us, just as theorists please to take it—we will look upon it as a thing with which we may hold communion and proceed upon that hypothesis "On the stage the prize idiot in the cast usually a young nobleman or a dude, al-ways raises a laugh when with a vacant stare and set features he speaks his lines about the effort of thinking and the wearying effect such a mental process produces upon his physical being. He really speaks a greater truth than either he or the audience takes in, for thinking is an effort, be the thought in itself ever so frothy and ephemeral, and could we lessen the process of thought at will, as an engineer applies the air brakes to his train, much of the trouble and disease

in life would vanish like the meadow vapor before the rays of the rising sun. "It is this impossible process entirely to still what is called the thinking process which s one of the most interesting studies of the specialist, for it is, plainly speaking, the inability of the individual to eliminate certain thoughts, or a certain thought, from the brain cells, or to still it into inactivity, which fills the insane asylums, produces nervous wrecks in other individuals and causes trouble, confusion and chaos all around

in everyday life. "Persons to whom this fact appeals should endeavor to take their own brain into com munion with their own selves; to set it u as another person, with whom they may hold converse, and the objective and subjective mind admits of this through conscious ction, and in some happy and fortunate individuals through unconscious action.

"A little practice will make this possible

to the student, though his progress will be by degrees and not in one jump. He should first understand that thinking is largely a matter of habit; that the brain is one of the nost willing organs in his body at his command, and, honest and faithful as it is t him, will respond to his calls upon it should therefore give it as much needed rest as possible by the process of sleep, and during waking hours by not calling upon it for thought except when necessary. The

during waking hours by not calling upon it for thought except when necessary. The average person will put in a tremendous amount of unnecessary thought effort upon the simplest everyday matter of life.

"Again, he will allow his objective mind to cling to one or several thoughts with persistent tenacity. In this event he wears out particular cells of his best friend, and where this habit is maintained he often becomes a nuisance to his friends and family by developing into what is termed a "rank" and at times he exhausts these same cells in this manner and lands in the asylum.

"Most people use their brains too much either in utter idle waste or in overconcentrated work, and when their best friend begins to show a mild resentment by showing signs of fatigue they ply it with stimulants which science or the distrillery have placed at their disposal. Even under these mean circumstances the brain, disgusted though it is with such shabby treatment, goes on doing the best it can for its owner until temporary insensibility, insanity of death ensues.

"It will be found that cooperation with the brain in the process of stilling thought is not as difficult as would be supposed, for the brain will remain quiescent if you will only permit it, and flecome strengthened thereby, just as it will respond to the limit of exhaustion when called upon. This theory is very easily evolved into successful practice, and I commend it to men of active minds, especially professional men, for it will be found to lessen nervous tension,

minds, especially professional men. for will be found to lessen nervous tension soothe the temper, promote the appetite and produce good nature in otherwise nervous touchy and disagreeable people."